

















NOTATION

In order to keep the music itself as unencumbered as possible, fingering directives are placed, as far as practicable, *outside* the staff.

-  Left-hand legato (ligado).
-  Glissando (or portamento), maintaining pressure on string.
-  Left-hand finger guided along string, relaxing pressure.
-  All notes to be played in the position indicated, but not with a barré.
-  Barré to be hinged (lifted at one end) for the duration of the dotted line.
-  Natural (open-string) harmonics shown at actual sounding pitch. Artificial (stopped) harmonics written one octave below sounding pitch. Both shown as diamond-headed notes, accompanied by the letter H or, occasionally, Har.
-  Left-hand fingering for ornaments. Commence with note played by the finger first shown.
-  All matter enclosed in square brackets, whether notes, rests or tempi, represents editorial change or suggestion.









NOTATION

Um das Notenbild so wenig wie möglich zu belasten, wurden Griffanweisungen tunlichst außerhalb des Systems platziert.

-  Legato (ligado) der linken Hand.
-  Glissando (oder Portamento) bei unverändertem Druck auf die Saite.
-  Der Finger der linken Hand gleitet bei nachlassendem Druck über die Saite.
-  Alle Töne sind in der vorgeschriebenen Position wiederzugeben, aber ohne Barré.
-  Der Barrégriff ist auf die der punktierten Linie entsprechende Dauer auf einer Seite zu lockern.
-  Natürlicher Flageoletton (auf der leeren Saite), notiert wie er klingt. Künstlicher (mit festem Fingeraufsatz produzierter) Flageoletton, eine Oktav tiefer notiert als er klingt. Beide sind durch rautenförmige Notenköpfe dargestellt und mit dem Buchstaben H, gelegentlich auch mit dem Sigel Har, gekennzeichnet.
-  Bei Ornamenten angewandter Griff der linken Hand. Begonnen wird mit dem Ton, den der zuerst angezeigte Finger zu spielen hat.
-  Alles, was zwischen eckigen Klammern steht, seien es Noten, Pausen oder etwa Tempoangaben, ist als Änderung oder Vorschlag des Herausgebers zu betrachten.









NOTATION

Afin de ne pas surcharger l'écriture, les doigts ont été placés à l'extérieur de la portée chaque fois que cela était possible.

-  Légato de la main gauche (ligado).
-  Glissando ou portamento, le doigt maintenant sa pression sur la corde.
-  Le doigt de la main gauche glisse sur la corde, sans appuyer.
-  Toutes les notes sont jouées à la position indiquée, sans utiliser le barré.
-  Maintenir la position pendant toute la durée du pointillé, le doigt étant soulevé à l'une de ses extrémités.
-  Harmonique naturel (corde à vide) représentant le son réel. Harmonique artificiel écrit à l'octave inférieure du son réel. Dans les deux cas la note carrée est surmontée de l'indication H ou Har.
-  Doigté de la main gauche pour les ornements. La première note est indiquée par le premier doigt.
-  Les notes, silences et tempi compris entre crochets sont des modifications ou des suggestions de l'éditeur.

NOTACION

Las indicaciones de digitación de la música serán dispuestas tan distantes como sea posible de las líneas del pentagrama con la finalidad de conservarla clara y sin complicaciones de lectura.

-  Ligado.
-  Portamento o glisando.
-  El dedo indicado en la mano izquierda se desplaza sobre la misma cuerda haciendo un mínimo de presión.
-  Todas las notas serán tocadas en la posición indicada pero sin barrá.
-  Barra para ser sostenida por la duración de tiempo que la línea segmentada indica.
-  Esta notación designa los armónicos naturales que se producen en cuerdas al aire y muestran exactamente a las notas sobre la que ha sido escrito. También designa a los armónicos artificiales cuyos sonidos corresponden una octava por encima de la nota escrita. Ambos tipos de armónicos son mostrados por este símbolo musical con cabeza de diamante y acompañado por la letra H ó Har.
-  Digitación para los ornamentos en la mano izquierda. La primera nota a tocar es la señalada por el primer dedo.
-  Todo aquello, como notas, silencios o tiempos, que se encuentre encerrado dentro de corchetes representan sugerencias o cambios hechos por la editorial.

FOUR SONATAS

SONATA

K.291/L.61

(original key)

Edited by John W. Duarte

DOMENICO SCARLATTI

Andante [♩ = 80]

③ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

This page contains eight staves of musical notation for guitar, written in G major (one sharp). The notation includes various fretting techniques and fingering instructions:

- Staff 1:** Features a melodic line with a slide (fre.) and a bend (fre.*).
- Staff 2:** Includes a slide (fre.) and a bend (fre.).
- Staff 3:** Shows a slide (fre.) and a bend (fre.).
- Staff 4:** Includes a slide (fre.) and a bend (fre.).
- Staff 5:** Features a slide (fre.) and a bend (fre.).
- Staff 6:** Includes a slide (fre.) and a bend (fre.).
- Staff 7:** Shows a slide (fre.) and a bend (fre.).
- Staff 8:** Includes a slide (fre.) and a bend (fre.).

Fingering numbers (1-4) are provided for many notes throughout the piece. The music is written in a treble clef with a key signature of one sharp (F#).

All ornaments to be executed with the left hand only, using ligatures.

* The reading 'trc.' (= trill) appears frequently in Scarlatti's music. Its meaning is not known with certainty, though it is usually interpreted as a trill. A further version is probably a more an expression on the guitar and the fingering is based on this premise. If a trill is instead used, it must commence on the upper auxiliary tone.

Alle Ornamente sind in Ligaturen mit der linken Hand auszuführen.

Die Zeichen 'trc.' (= trill) scheinen in Scarlatti's Musik oft auf. Seine Bedeutung ist unklar. Sie gewöhnlich wird es als Trillierung interpretiert. Der Fingerring kommt häufig auf ein bestimmtes Violon, welches für Gitarre modifiziert wurde. Die beste Auffassung davon ist, dass es ein Violon ist, das nicht mit der linken Hand gespielt wird.

Tous les ornements sont à exécuter ligés, par la main gauche seulement.

Le type 'trc.' (= trill) apparaît fréquemment dans le répertoire de Scarlatti. Son interprétation n'est pas sûre, mais on le considère souvent comme un trill. Le doigt employé pour un violon plus adapté aux besoins du violon, la lecture de l'écriture pour la guitare. Si ce n'est pas le cas, il faut commencer par le ton supérieur.

Todos los adornos de alfileres hay que ejecutarlos solamente con la mano izquierda, en forma de ligadura.

La abreviatura 'trc.' (= trill) aparece a menudo en la música de Scarlatti. No se sabe de cierto lo que significa, aunque se considera un trill. Se sabe de cierto lo que significa, aunque se ha pensado a favor de este último. Si se piensa en otro, hay que empezar con la nota auxiliar superior.

DOMENICO SCARLATTI

Andante allegro [♩ = 118]

Andante allegro [Op. 116]

1. ccl

2. cv

3. ccl

4. ccl

5. cv

6. ccl

7. cv

8. cv

Handwritten musical score for guitar, featuring eight staves of music in E major (three sharps). The notation includes various chords, scales, and fingerings, with some measures marked with circled numbers (4, 5, 2, 3, 4).

The score is organized into eight staves, each containing musical notation with fingerings and chord markings:

- Staff 1: Chords cV , cIV , cIV , cV , cIV , cI , cII . Fingerings: 3, 4, 1, 2, 2, 1, 2.
- Staff 2: Chords cV , $cVII$. Fingerings: 4, 3, 2, 4, 3, 4, 2, 4, 3, 1.
- Staff 3: Fingerings: 4, 2, 2, 0, 4, 0, 0, 1, 2, 0, 4, 1, 2, 4, 3.
- Staff 4: Chords cII , cV , cIV , cII . Fingerings: 4, 0, 2, 3, 3, 3, 3, 0, 1, 2, 4.
- Staff 5: Chord cII . Fingerings: 0, 0, 2, 4, 1, 2, 4, 2, 1, 4, 2, 4.
- Staff 6: Chord cV . Fingerings: 1, 4, 0, 3, 2, 4, 0, 3, 4, 0, 3.
- Staff 7: Chord cII . Fingerings: 0, 2, 4, 3, 3, 3, 4, 3, 4, 0, 4.
- Staff 8: Chords cVI , $cVII$. Fingerings: 1, 3, 1, 4, 3, 4, 2, 4, 2, 2, 4, 3.

This musical score is written for guitar in E major (one sharp). It consists of eight staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers. Circled numbers 1 through 9 are placed at the end of each staff, likely indicating measure counts or section markers.

The first staff begins with a circled '1' and includes a fingering 'cIX' above a triplet. The second staff features a circled '2' and a fingering 'cVII' above a triplet. The third staff has a circled '3' and a fingering 'cVII' above a triplet. The fourth staff has a circled '4' and a fingering 'cVII' above a triplet. The fifth staff has a circled '5' and a fingering 'cVII' above a triplet. The sixth staff has a circled '6' and a fingering 'cVII' above a triplet. The seventh staff has a circled '7' and a fingering 'cVII' above a triplet. The eighth staff has a circled '8' and a fingering 'cVII' above a triplet.

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SONATA

K.213/L.108

(original key)

DOMENICO SCARLATTI

Andante [$\text{♩} = 72$]

6→D

Musical notation for guitar, featuring six staves of music. The notation includes various guitar-specific symbols such as natural harmonics (circled numbers), fret numbers, and chord diagrams. The music is written in a single melodic line with a bass line accompaniment. The staves are connected by a brace on the right side.

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All square brackets enclose editorial suggestions.

Alle Vorschläge des Herausgebers sind in eckigen Klammern hinzugefugt.

Toutes les propositions de l'éditeur sont ajoutées entre crochets.

Todos los parentésis angulares contienen sugerencias editoriales.

and likewise in the succeeding two ornaments.
und ebenso in den nachfolgenden zwei Ornamenten.
de même pour les deux ornements consécutifs.
y asimismo con las dos notas de adorno sucesivas.

• (10)

Alternative ornaments.
Alternativform der Ornamente
forme alternative des ornements
Notas de adorno alternas

or
oder
ou
o

and likewise in the succeeding three ornaments.
und ebenso in den nachfolgenden drei Ornamenten.
de même pour les trois ornements consécutifs.
y asimismo con las tres notas de adorno sucesivas.

SONATA

K.301/L.493

(original key)

DOMENICO SCARLATTI

Allegro ^{Minimum}
[♩ = 60]

The musical score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro' with a minimum of 60 beats per minute. The score consists of seven staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. There are also some markings like 'cII', 'cIV', and circled numbers (3, 5, 6, 9) that might indicate specific techniques or measures.

This page contains six staves of musical notation for guitar, written in D major (two sharps: F# and C#). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers. Chord symbols like *cVII*, *cII*, *cIV*, and *cII* are placed above the staves. The music is written in a treble clef.

The first staff begins with a *cVII* chord and includes a triplet of eighth notes. The second staff continues the melodic line with various fingering numbers. The third staff features a circled '3' and a triplet of eighth notes. The fourth staff includes a *cIV* chord and a circled '3'. The fifth staff starts with a *cII* chord and includes a circled '3'. The sixth staff features a *cIV* chord and a circled '3'. The notation is complex, with many slurs and fingering numbers indicating specific guitar techniques.

This page contains seven staves of musical notation for guitar, written in D major (two sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers. The music is written in a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The first staff begins with a triplet of eighth notes (F#, A, C#) and continues with various eighth and sixteenth note patterns. The second staff includes a triplet of eighth notes (F#, A, C#) and a slur over a series of eighth notes. The third staff features a slur over a series of eighth notes and a triplet of eighth notes (F#, A, C#). The fourth staff continues the melodic line with various eighth and sixteenth note patterns. The fifth staff includes a triplet of eighth notes (F#, A, C#) and a slur over a series of eighth notes. The sixth staff features a slur over a series of eighth notes and a triplet of eighth notes (F#, A, C#). The seventh staff concludes the piece with a final chord (F#, A, C#) and a double bar line.

Domenico Scarlatti

FOUR SONATAS

Guitar Solo

Guitar Series Edited by John W. Duarte



Domenico Scarlatti
FOUR SONATAS

(K291/L61: K452: K213/L108: K301/L493)

Guitar Solo

UNIVERSAL EDITION